THE FLORIDA STATE UNIVERSITY

The Florida State University
College of Music

presents the

UNIVERSITY WIND ORCHESTRA

Richard Clary, Music Director and Conductor

Beth Newdome, Violin

Opperman Music Hall
Tallahassee, Florida
Monday, 26 March 2007 8:00 p.m.

Kennesaw Mountain High School
Kennesaw, Georgia
Wednesday, 28 March 2007 7:30 p.m

34th Annual CBDNA National Conference
Hill Auditorium
The University of Michigan
Ann Arbor, Michigan
Saturday, 31 March 2007 8:00 p.m.

PROGRAM

Court Music — Donald Grantham

Concerto for Violin and Wind Orchestra, Op. 12 — Kurt Weill

I. Andante con moto
IIa. Notturno
IIb. Cadenza
IIc., Serenata
III. Allegro molto, un poco agitato

Beth Newdome, soloist

INTERMISSION

Turbine — John Mackey

As the scent of spring rain… — Jonathan Newman

Symphony No. 4 - *American Visionary* — Dan Welcher

I. Machines
II. Family
III. Community

PERSONNEL

Piccolo
Sarah Jane Young, Clinton, CT

Flute
Ellen Johnson, Wichita, KS
Kristy Sealy, Pearland, TX
Jennifer Reine, Murfreesboro, TN
Jeremy Benson, Ringgold, GA

Oboe
Sarah Mueller, Bowie, MD
Lee Berger, Coral Springs, FL

English Horn
Evelyn Sedlack, Atlanta, GA

Bassoon
Laura Smith, Edmond, OK
Daniel Hursey, Jacksonville, FL

Contrabassoon
Amelia Fannin, Sugar Land, TX

E-flat Clarinet
Jennifer Schundler, Weston, FL

B-flat Clarinet
Daniel Gough, Pace, FL
Tori Patterson, New Hope, MN
Natalie Szabo, West Dundee, IL
Kevin Erixson, Greensboro, NC
Rachel Jones, Provo, UT
Jill Baun, Johnstown, PA
Kristin Almond, Coral Springs, FL
Jean Voyles, Vernal, UT
Annaka Price, Indian Harbor Beach, FL

Bass Clarinet
Kevin Clasen, Yorktown, VA

Contrabass Clarinet
Ryan Troester, Satellite Beach, FL

Alto Saxophone
Chris Condon, Marietta, GA

Alto / Soprano Saxophone
Michael Hernandez, Phoenix, AZ

Tenor Saxophone
Josh Meyers, Phoenix, AZ

Baritone Saxophone
Josh Hollenbeck, Tampa, FL

Trumpet / Cornet
Randall Haynes, Miamisburg, OH
Donald Sorah, Big Stone Gap, VA
Justin Juarez, San Antonio, TX
Graham Steeds, Winnipeg, Canada
Kelly Deklinski, Ranshaw, PA
Jonathan Hinkle, Deland, FL

French Horn
Lynn Lanham, Lebanon, KY
Sivan Adato, Washington, DC
Alex Mejia, Miami, FL
Byron Johns, Venice, FL
Paul Rincon, Longwood, FL

Trombone
Louis Lugo, West Palm Beach, FL
Kelly Wolf, Morrison, IL
Sean McCarthy, Lewisville, TX

Bass Trombone
Grady McGrannahan, Reno, NV

Euphonium
Russell Schmidt, Brenham, TX
Joseph Hughes, Gainesville, FL

Tuba
Jason Ladd, Marcellus, NY
Austin Howle, Oxford, MS
Liza Patty, Denver, CO

String Bass
Kevin Ray, Miami, FL
Kevin McGinnis, Roswell, GA

Piano
Jay Juchniewicz, Panama City, FL

Harp
Emily Toelcke, Orlando, FL

Percussion
Chris Jones, Naples, FL
Joel Boss, Marietta, GA
Andrew Ellis, Athens, GA
Anthony Carnanzi, Beaver Falls, PA
Eric Peterson, Boca Raton, FL
Dan Shelkofsky, Tallahassee, FL
Christy Kuiken, Boise, ID
DJ Parmire, Dumfries, VA

Administrative Assistant
Iris Melton, Tallahassee, FL

Graduate Assistants
Nikk Pilato, Boca Raton, FL
Matt McCutchen, Richmond, VA

PROGRAM NOTES

Donald Grantham is widely regarded as one of the most accomplished and influential American composers. His pieces have received numerous international awards from both the NBA/ William D. Revelli and the ABA/Ostwald Competitions. His music has been performed by ensembles ranging from the Cleveland, Dallas, and Atlanta Symphony Orchestras, to professional, college, and secondary schools all over the world. He is Professor of Composition at the University of Texas at Austin, and is coauthor of *The Technique of Orchestration.* ***Court Music*** was commissioned in 2005 by the Tokyo Kosei Wind Orchestra with the request that the work reflect an "East meets West" theme. In preparation, Grantham listened to a good deal of Japanese folk and ceremonial music, being particularly impressed with the literature of the Gagaku orchestra. This ancient orchestral tradition features music of great intricacy and timbral beauty. Throughout the work one can hear Grantham's interpretation of some of the most striking and characteristic sounds of the Japanese orchestra, including the Hichiriki (double reed instrument), the Ryuteki (flutes), and the sho (a bundled reed instrument capable of sustaining several pitches as a drone. In addition, he employs Japan's most famous folk song, *Sakura, Sakura* in three highly contrasting setting at the beginning, middle, and end of the work.

Kurt Weill was born in 1900 in Dessau, Germany. His musical talents were obvious early on, and he was composing and producing his own concerts and plays by the time he was twelve. By age nineteen he was already an established composer and had decided that musical theater would be his calling. He married the singer/actress Lotte Lenya in 1926, and her interpretations of his music soon made him famous all over Europe. In 1928 he collaborated with Berthold Brecht to compose *The Threepenny Opera*, arguably his most famous work. In 1935 Weill fled Germany as the Nazis were taking power and moved to America, where he was to live for the rest of his life. Here he cut loose from the European art-music tradition and devoted himself to composing for Broadway, abandoning forever "art" music to concentrate on pragmatic and populist tunes. He died in 1950 shortly after his fiftieth birthday, while working on a musical version of Mark Twain's *Huck Finn.* The ***Concerto for Violin and Wind Orchestra, Op. 12*** was composed in 1924 and premiered in Paris in 1925. It is considered by many to be Weill's first concert masterpiece. The influences of Schoenberg and Stravinksy can clearly be heard in its harmonies and orchestration. Throughout the work, Weill injects both humorous and morose themes, often mixing the two together until they become indistinguishable. Typical of the jazz idioms of the day, the violin is often competing against the accompanying instruments in almost a soloist-versus-orchestra format. Further proof of Weill's innovative nature was his choice of instrumentation for this concerto. By using only the wind and percussion instruments of the orchestra - plus double basses –the tone of the violin is enabled to soar unencumbered and explore fresh sonorities not found in traditional orchestral settings.

John Mackey is one of the most exciting young composers working today. Holding degrees from The Juilliard School and the Cleveland Institute of Music, Mr. Mackey's successes are made even more impressive by the fact that he has never actually learned how to play an instrument, nor received vocal training. Mr. Mackey particularly enjoys writing music for dance and for symphonic winds, and he has focused on those forms for the past few years. Notable commissions have come from the Parsons Dance Company, the Cleveland Orchestra Youth Orchestra, the New York City Ballet's Choreographic Institute, the Dallas Theater Center, the Alvin Ailey Dance Company, and the New York Youth Symphony among many others. The 2004 US Olympic Synchronized Swim Team won a bronze medal in the 2004 Athens Olympics performing to Mackey's score, *Damn.* Concerning ***Turbine,*** Mackey writes, "I'm afraid of flying. This piece was my way of dealing with that. The first three minutes are rough, grinding, and tense, as the jet engine builds up speed (through texture, not tempo), and eventually goes racing down the runway. Once the jet takes off though, the music changes, and we realize that flying really isn't so bad. In fact, it can be beautiful once the plane is airborne. But in the back of my mind, I'm always aware that we're up quite high - and our lives (and that beauty) depend on these massive pieces of machinery. If that machine (in this case, the percussion) should fail, we'd all be in serious trouble, so I just keep my knuckles gripped to the armrest, look out at the clouds, think pretty thoughts, and hope that the pulse of that engine never lets up."

Jonathan Newman holds degrees from Boston University's School for the Arts, and The Juilliard School. A 2001 recipient of the Charles Ives Scholarship from the American Academy of Arts and Letters, Newman creates broadly colored musical works, often incorporating styles of pop, blues, jazz, folk, and funk into otherwise classical models. Newman writes "***As the scent of spring rain…*** comes from a translation of the evocative first line of a love poem by Israeli poet Leah Goldberg. The poem itself was introduced to me by a good friend of mine a number of years ago, and I have a strong memory of how much the beauty of the original Hebrew and the imagery in her translation touched me. Because of that I deliberately did not work from the poem itself but only from my memory of it, which was so special to me that I didn't want to disturb it with a re-reading, which would create a new and different experience. As a result, the harmonic language, structure, and orchestration all aim to conjure the intense juxtaposition of sweetness and sadness which I most remember from the poem."

Dan Welcher was once described by critic Royal S. Brown as "one of the most promising American composers I have ever heard." He has been working successfully to fulfill that promise ever since. With over one hundred works to his credit, Welcher is one of the most-played composers of his generation. He earned degrees from the Eastman School of Music and the Manhattan School of Music. He joined the Louisville Orchestra as its Principal Bassoonist in 1972, and remained there until 1978, concurrently teaching composition and theory at the University of Louisville. He now holds the Lee Hage Jamail Regents Professorship in Composition at the School of Music at the University of Texas at Austin, teaching Composition and serving as Director of the New Music Ensemble. His works for symphonic wind ensemble, notably *Zion*, and *Symphony No. 3* have earned him high accolades in non-orchestral venues. ***Symphony #4 - American Visionary***, was commissioned in 2005 in honor of George Kozmetsky by the College of Fine Arts at the University of Texas. Dr. Kozmetsky served as the Dean of the College and Graduate School of Business of The University of Texas at Austin for 16 years before founding the IC2 Institute in 1977. This is an international, trans-disciplinary "Think and Do" tank devoted to solving unstructured problems to accelerate wealth & job creation and shared prosperity at home and abroad. His business acumen spanned service, manufacturing, and technology-based industries. The three movements of this symphony are dedicated to those things which Kozmetsky held near and dear. His life was about being inspired by machines, nurtured by family, and honoring the community. The first movement is entirely twelve-tone in construction; the second is "harmonized twelve-tone" based on the same tone row, and the third is almost all tonal, but here using the tone row for melodic source material, sort of a gradual machines-to-humans transference, in a twenty minute piece. Mr. Welcher writes:

I. *MACHINES:* This movement, in strict twelve-tone language and with an unstoppable, quirky six-bar ostinato in short eighth notes, is more descriptive of older machines than the computerized ones Dr. Kozmetsky worked with in his later life. But a machine is a machine, and this six-minute movement is both serious and whimsical at the same time. Little outbursts of energy and sudden changes of pulse seem to appear from nowhere, but in fact each is completely controlled and preordained. The percussion section has a few peculiar instruments onboard to add to the unpredictable nature of this music; instruments like ceramic mugs, sticks, and brake drums.

II. *FAMILY*: The second movement is a warmhearted, lyrical song in expanded ABCA form. Using the same twelve-tone pitch set from the first movement, it manages nonetheless to sound earthy, redolent of home and hearth. There is a waltz-like middle section, which grows and then bursts its bounds to restate the opening theme in a broad, full voice. At the end, a chorale appears in muted brass and woodwinds.

III. *COMMUNITY:* The finale begins with a re-statement of the chorale that ended the second movement, this time in unmuted, full brass. At the end of the chorale, a little motor is turned on, and begins to chug. As the chugging gains strength and speed, a joyous melody emerges (again, drawn from the series of the first movement, but this time accompanied in tonal harmony). Outgoing and effusive, this music is a combination of machine-driven rhythm with heartfelt song---the essence of George Kozmetsky's life and work. It is cast in a three-part form, and at the end of the movement, the opening chorale appears in the brass, within a texture of onrushing fast music in the woodwinds. The Symphony ends in an outpouring of exuberance, in C Major.

RICHARD CLARY, Professor of Music, is Senior Band Conductor and Director of Wind Ensemble studies at FSU. His primary duties include serving as Music Director and Conductor of the University Wind Orchestra and the FSU Chamber Winds, and the teaching of graduate-level conducting and wind literature courses. Previously, Mr. Clary served ten years as Director of Bands at the University of Kentucky. During his tenure in Lexington, the University of Kentucky Wind Ensemble earned a national reputation for excellence through several acclaimed performances at prestigious musical events, including the 1997 and 2003 National Conferences of the College Band Directors National Association. An active clinician, adjudicator, and guest conductor, Mr. Clary has served in these capacities throughout the United States and Canada. He holds active memberships in the MENC, FMEA, the Florida Bandmasters Association, CBDNA, the World Association of Symphonic Bands and Ensembles, and is an elected member of the prestigious American Bandmasters Association. He holds Bachelor and Master of Music degrees in Music Education from Arizona State University, and is a Candidate for the Doctor of Musical Arts degree in Instrumental Conducting at the University of Washington in Seattle. His principal conducting teachers have been Richard Strange, Tim Salzman, and Peter Erös.

BETH NEWDOME, Associate Professor of Violin, joined Florida State University in 2002 after a seventeen-year association with major symphony orchestras in the United States. Most recently she served as the Associate Concertmaster of the Atlanta Symphony Orchestra. After graduating from the Eastman School of Music, where she studied with Charles Castleman, Ms. Newdome became the Assistant Concertmaster of the Jacksonville Symphony Orchestra, followed by full-time positions in the Columbus (Ohio) and Dallas Symphonies. As a member of the The Georgian Chamber Players with the Atlanta Symphony Orchestra's string principals violist Reid Harris and cellist Christopher Rex, she collaborates with nationally and internationally acclaimed soloists. In addition to their series at Spivey Hall at Clayton State College and the University of Georgia, they debuted at Carnegie's Weill Recital Hall in November 2001. As a member of the Inman Piano Trio (managed by Phillip Truckenbrod Concert Artists) with pianist Brent Runnels of Atlanta and David Bjella from Stetson University, she enjoys a concert schedule nationwide. Ms. Newdome has soloed frequently with the Atlanta Symphony, as well as with other area orchestras. In the summers she is a guest artist with the Amelia Island Chamber Music Festival and serves on the faculty of the Aspen Music Festival and School.

Florida State University
Wind and Percussion Faculty

Flute - Eva Amsler
Oboe - Eric Ohlsson
Bassoon -Jeffrey Keesecker
Clarinet - Frank Kowalsky and Deborah Bish
Saxophone - Patrick Meighan and William Kennedy
Trumpet - Bryan Goff, Christopher Moore, and Scotty Barnhardt
Horn - Michelle Stebleton
Trombone - John Drew
Tuba & Euphonium - Paul Ebbers
Percussion - John W. Parks and Leon Anderson, Jr.

The Florida State University Wind Orchestra

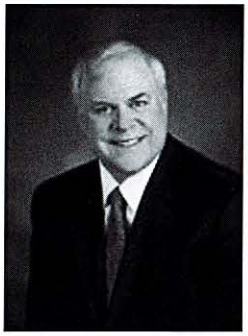
The Florida State University Wind Orchestra has long been a source of pride for FSU and the College of Music. A wind band comprised primarily of graduate students, it is liberally interspersed as needed with the most outstanding undergraduate instrumentalists in the College. The ensemble is designed for professional-level study of wind and percussion literature relevant to both historical and contemporary performance practices. Members often rotate on part assignments, with several serving as principal players throughout the course of a semester. Numerous alumni of the FSWO can be found performing in professional ensembles and/or teaching in schools, colleges, and university settings throughout the world.

The Wind Orchestra was founded in 1983 by the esteemed conductor, teacher, and scholar, Dr. James Croft. During his tenure, bands at FSU earned national and international acclaim through performances at conferences of the World Association of Symphonic Bands and Ensembles (Jönköping, Sweden), the British Association of Symphonic Bands and Wind Ensembles (Manchester, England) and various other CBDNA, ABA and MENC regional and national conventions. Upon Dr. Croft's retirement in 2003, Richard Clary was selected from the University of Kentucky to serve as Senior Band Conductor and Director of Wind Ensemble Studies at Florida State University. In the intervening years the reputation of the FSU Wind Orchestra has been maintained, and its national stature is ever-increasing. In recent years, the band has given exemplary performances of works by composers such as Dan Welcher, John Mackey, Don Freund, Dana Wilson, Joseph Turrin, and David Maslanka. The Wind Orchestra's local performances are supplemented by periodic tours, selected artist concert series, conventions, and conference appearances.

The University

Florida State University is a major residential university of 16 colleges and schools with over 1,500 faculty serving a student body of over 35,000. The University is located in Tallahassee, Florida's beautiful wooded capital city, with an area population of over 230,000. The presence of the state government, a community college, and two major universities ensures that Tallahassee is a city unusually rich in cultural opportunities. Much of the city's vitality also comes from outside academia. The classical music of the Tallahassee Symphony Orchestra and the Tallahassee Bach Parley is balanced by popular concerts at Ruby Diamond Auditorium, the Tallahassee-Leon County Civic Center, and various private concert sites. In addition, local art galleries often highlight the works of regional artists and traveling exhibits, and the community boasts excellent public television and two public radio stations.

The College of Music



Dr. Don Gibson, Dean

The College of Music is a vital component of the Florida State University community. It serves as a center of excellence for the cultural development of the State and offers a comprehensive program of instruction for all students who expect to become professional musicians: performers, composers, scholars, educators, administrators, and therapists. For the general University student, it offers a wide spectrum of opportunities for disciplined personal growth and creative achievement. The College of Music has a student body of 700 undergraduate and 400 graduate students, representing nearly every state in the nation and 20 foreign countries. A maximum enrollment of approximately 1100 is self-imposed in order to provide individualized instruction and a balanced ensemble experience. The faculty consists of 80 artist performer-teachers and scholars who maintain national and international reputations, with 180 graduate teaching and research assistants. The ratio of students to faculty in the College of Music is approximately 8 to 1 with the average class size being 14 students. At the graduate level the average class size is 6 students. Each year the College of Music offers more than 400 concerts and recitals featuring faculty members, students, guest artists, and an array of ensembles of all configurations and styles. Of particular interest to the music student are weekly student recitals and seminars, certificate and degree seminars, and programs sponsored by music societies. The College of Music has been a fully accredited member of the National Association of Schools of Music since 1930, and its degree requirements are in accordance with the latest published regulations of that association.

For more information regarding College of Music programs and events, please visit our website at

www.music.fsu.edu

SPECIAL THANKS

The Florida State University Wind Orchestra extends its sincerest thanks to the following individuals for their assistance in making our tour possible.

Don Gibson, Dean, College of Music
Leo Welch, Associate Dean, College of Music
Patrick Dunnigan, Director of Bands, College of Music
David Plack, Director of Athletic Bands, College of Music
Dr. John Parks, Professor of Percussion, College of Music
Alexander Jiménez, Director of Orchestral Activities, College of Music
Ms. Iris Melton, Administrative Assistant, College of Music
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